

Confession by Perchand May Clear Brandon

Accuser Admits He Aided in Auto Hold-Up and Says Both Fired on Victims, Who Had Resisted

Helped Dispose of Bodies

Statement Telling of Share in Crime Was Not Given in Evidence at the Trial

A confession by Charles Perchand, the chief witness against George Brandon, who was executed on August 23 for the murder of Arthur L. Kupper and Edith Jane, was declared yesterday to have been made by Walter L. Hatfield, Jr., prosecutor of Union County, New Jersey. In this confession Perchand is said to have told Mr. Hatfield that he and another, who he said was Brandon, had attempted to rob Kupper as they rode along a lonely road toward Rahway early on the morning of August 22, 1918.

Perchand in this confession, according to a newspaper report, is said to have admitted that he pointed a pistol at Kupper and demanded his money. Perchand pleaded not guilty to the murder, but the trial was permitted to testify against Brandon, who declared he was in New York on the night of the murder, and is now serving a four-year term in Trenton state prison.

Brandon, the man who died in the electric chair, said that Perchand told him in Auburn Prison that he and his brother and a man named Steve did the killing. It was to get Brandon a new trial that the present trial was held in New York, and other attorneys made repeated appeals to Governor Edwards and to the courts, but without avail.

The confession, the attorney said, was not put on the record at the trial, although Brandon's attorney, Frank M. McDermitt, who was later disbarred for failing to file the present trial a writ of error for Brandon, referred to it on cross-examination of Perchand.

Regarding the alleged confession, the files of the Tribune contain an interview given to its Elizabeth City correspondent by Mr. Hatfield, printed on July 16, 1920.

In this interview the correspondent says that the version of the murder that he obtained was that Perchand and his confederate had gone to Perth Amboy with the intention of holding Kupper and his employees working on the night shift. They found the men leaving the plant in groups too large for them to interfere with, and so turned their attention to holding up a belated automobile.

Murder of Kupper
Kupper came along, with Miss Janey sitting beside him on the front seat. Mr. Hatfield, as quoted by the correspondent, said:

"The men asked for a ride into Rahway. Kupper, who had been driving slowly, stopped and took the men aboard. Perchand (Perchand), who said he was a chauffeur, sat in the front seat with Kupper. The man named Lambie (who went by an alias, Brandon) sat in the rear.

"The car had gone but a short distance when Perchand pulled out a gun and demanded Kupper's money. Kupper refused and attempted to shove Perchand from the car. This enraged the men. They began shooting.

"The bodies out of the car, they tossed them into the water. They continued into Wood Avenue, Linden, where they abandoned the car. They later hailed a truck and reached Elizabeth, where they took a train to New York."

At the trial, however, Perchand's story was quite different. He said that Kupper, a perfect stranger, whom he met on the road after Kupper had invited him to ride, and that suddenly he heard shots that he took at first for blow-outs or back-firing of the motor, and then found that Brandon had shot Kupper and Miss Janey.

Confession Hint at Trial
Perchand continued to testify as to his own innocence at the trial by saying that there had been no suggestion of robbery, that there was no motive for murder, and that he was an entirely innocent factor in the whole transaction.

In the transcript of testimony there occurs the following reference to the confession:

"Q. (Mr. McDermitt)—Do you know where that confession is that you signed? A. (Perchand)—No, I don't. Q.—Who has got it? A.—I should judge the prosecutor has."

Wins 80 Cents, Drops Dead
Special Dispatch to The Tribune

CINCINNATI, Sept. 4.—The excitement of watching a horse win a \$2 bet for him proved fatal to W. E. O'Connell of this city, Saturday. He fell dead of heart disease at the Lottoria racetrack, where he was thirty-five years old, had a "place" bet on Harvest King and was standing close to the track railing to watch the finish of the race. When the horse came under the wire, O'Connell, who was in second place, O'Connell collapsed and Coroner J. Lee Bird, of Lottoria, who examined the body later, to-day said that he evidently died instantly.

Harvest King paid \$2.80 for \$2 on the place bet.

Three Arrested in Trenton
For Showing Films on Sunday

TRENTON, N. J., Sept. 4.—Sheriff Walter Smith, of this city, yesterday arrested three motion picture houses here to-day and eight of their employees. He acted at the instigation of the Sunday Anti-Movie Committee, which failed in its efforts to have the police close motion picture houses Sunday.

The opening of the motion picture houses on Sunday began last week. Attendance was small and there was no disorder. Those arrested to-day were released in \$100 bail each for examination later in the week.

On the Screen

"Serenade" Presented at the Strand; "The Lifted Veil" Seen at the Rivoli

By Harriette Underhill

"Serenade," the feature picture at the Strand this week, tells the same story that was told in that marvelously colorful play, "Spanish Love." But what a difference! If one had not seen the play he would probably pass "Serenade" over as being quite another not-very-good picture; but, with the play in mind, one feels a sense of regret that he had a perfect right to expect. R. A. Walsh directed this picture for First National and he has his wife, Miriam Cooper, and his brother, George Walsh, in the roles of the two lovers who preferred death to separation. Mrs. Cooper has dark hair and fine, dark eyes. In no other particular is she Spanish, except for her looks. Spanish, but alas, he acts as though he were the bull in an arena he seemed stolid and dependable, though, frankly, the faults of all the people seemed to be traceable to the director. If they couldn't act he should have made them act.

Miriam Cooper was also as full of fire as a stained glass Madonna on a church window. The villain who was so splendidly and weidly played by William Powell on the stage was done by Bertram Grassby in the picture, a sleek and healthy person who was as far away from the real Ramon as it was possible to get. And where was the w. k. Spanish sunshine?

One thing may be said for "Serenade," however, it doesn't claim to be a version of "Spanish Love." It gives a play called "Maria del Carmen" the credit for its being. After the story is finished—when Pancho takes Maria to the high heavens, runs away with her—there is a lot more of anti-climatic stuff and finally a nice quiet wedding at high noon. What we can't understand is how they happened to leave out a final fadeaway with Pancho and Maria and all the little Panichettes. (Panichette means little Pancho.) We learned that in Mexico. A wonderful story gone to waste.

The surrounding program was good. Judson House sang a prologue, "Serenade." There was a beautiful Prizma called "Marimba Land," with the Imperial Marimba Band. A piano solo by Clarence Fuhrman. Estelle sang "May Morning" delightfully. Henri Scott sang "On the Road to Mandalay." The comedy is Monty Banks in "Fresh Air."

Henry Arthur Jones wrote a story and called it "The Lifted Veil." Julia Crawford Ivers made a photoplay out of it and called it "Beyond." William Taylor directed it for Ethel Clayton and it was shown at the Rivoli yesterday. "Beyond" is a pretentious story which brings up the question "Do you believe in ghosts?" If you don't you won't care much for this picture, because it is all about a mother who is excited and nervous from her daughter on her dying bed and then kept appearing to her and reproaching her if she was inclined to backslide. It really thinks it is a problem play, and the playwright is said to be at the Rivoli by the simple expedient of killing any one when he was in the way. It is a strange picture, too, for there are no interludes excepting in the form of the title. It is a picture of the men leaving the plant in groups too large for them to interfere with, and so turned their attention to holding up a belated automobile.

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ENCHANTING TEA ROOMS
RESTAURANTS
AND COFFEE SHOPS

TEA ROOMS
The Ann Fulton Cafeteria
111 FULTON ST. (Between Canal and Nassau)
Dinner Specials—Men and Women
Private Room for Special Parties

ANN ELIZA
77 Christopher St., Lunch.
Private Room for Special Parties

SCOTCH TEA ROOM
21 E. 47TH ST.
Breakfast, Lunch, Dinner, Afternoon Tea, 5 to 8 P.M.
Dishes, Scotch, American, Continental, and a la carte.
Tea, Scotch, American, Continental, and a la carte.

On the program are also "Ballet Egyptian," a Pathe, "The Cliff Roads of Switzerland," and "Babyhood," Fanny Reals sings the "Jewel Song" from "Faust." The Capitol Quartet sing "Jimmy Valentine" as a prelude to the feature picture.

At the Rivoli Douglas MacLean is appearing in "Passing Through," "No Woman Knows," a William Fox picture taken from "Fannie Herself." This is the Central Theatre. There will be the review to-morrow.

Ballet and Ice Carnival
Features at Hippodrome

Mermaid Has Disappeared, but Wonderful Juggling Raven Makes Hit in the New Show

PRINCIPALS OF THE CAST
Michel Fokine, Vera Fokina, Charlotte, Kade Schmidt, Paul Kreckow, Howard Kade Schmidt, Marceline and Moron, Terry Conway, the Three Ediths, the Five Kaeths and Bert Levy.

The Hippodrome mermaid is on vacation. No more she shakes her shimmering scales as she sinks traceless beneath the waves while Triton blows his weather horn. The aquatic ballet has been carefully dusted and laid on the Dillingham shelf. Yet we may smile through our tears, for that same void awaits the jest about "Where do the Hippodrome encores girls go when the water closes over them? Why, to Jack's."

Nor is the circus the book of unknown jungle that it used to be. Yet there remains enough of the jungle folk to interest the man's cub and the man, too. The views of the professional elephant on acting ought to be interesting. Anyway, you get the impression that like some great actor creating a character, he forgets he's himself and thinks he's somebody else—a subway strap-hanger, for instance, or Babe Ruth cloaking his fifth home run.

The Three Hobbs have a juggling raven that disposes the human mind to credit the blackest intentions of a bird that would jazz on the bust of Pallas just above the chamber door. This one picked out of the air a volley of balls from out in front in the audience. He thrust his beak into one human heart, for this reviewer will not remember until he catches a baseball with a pair of tweezers.

You may dash away the tear for the oldtime Hippodrome spectacle, for Mr. Dillingham has provided a new show of Fokine and Fokina and Willie Pogany, a new ballet such as seldom is seen off the Metropolitan Opera stage. It is in one act and is called "The Thunderbird," based on Aztec myth. Vera Fokina is in the double character of the thunderbird and the beautiful Toltz princess, while Fokine is an Aztec chief. Sometimes the entire stage is required for the rushes of the thunderbird. Other times the space is filled with a whirling flock of lesser thunderbirds, fantastic ranks of warriors and girls and whole tribes of totem poles. Fokine has done a gorgeous piece of choreography, and Mr. Pogany has given it setting and costumes that surpass anything he has heretofore done, not even excepting his "Coe d'Or." The story of the princess released by love from the power of a wizard and of her rescue by her warrior lover is beautifully told.

The ice carnival was the most opportune thing on the program at the opening on Saturday night. It meant consolation to an audience fast wilting below the mean level of starchiness. A skating sketch, entitled "The Red Shoes," introduced the wing-footed icicle-billed skaters. The skaters, with their company "direct from the Admiral's Ice Palace, Berlin." Some astonishing stunts were worked into story form and gracefully frosted upon a pattern of Russian ballet.

The motion picture is a Clyde Cook comedy, "The Toreador," an exclusive pre-release showing by arrangement with William Fox. Not only has the picture been released, but the review of the Hippodrome show is better than ever if you grant that high diving and hydraulics may be abated for a season.

The Stage Door

Pipe productions have their premieres to-night. At the Knickerbocker Theatre Colonel Harry W. Savage, with Lydia Lippowska, of the Imperial Opera, Petrograd, in "The Merry Widow," the new play by Franz Lehár, which is being produced by Sam Harris, with Rich and Bennett as featured members of the cast, will begin at 8:20 o'clock. There will be special matinee performances at virtually all theaters the afternoon of to-morrow.

B. S. Moss's new theater, the Franklin, Prospect and Westchester avenues, the Bronx, will open this evening.

"March Hares," the satirical comedy by Harry Wagstaff Gribble, has been transferred from the Bijou to the Punch and Judy Theater.

The last four weeks of George White's "Scandals," the Liberty, and the last two weeks of "The Whirl of New York," at the Winter Garden, are announced. At 10:30 is to be the next Windmill show, an attraction. After a tour of the United States "Scandals" will play a six weeks' engagement in London.

George Broadhurst will present "The Elton Case" at the Playhouse Saturday night, September 10. Chrysalis Herve will be featured.

William Fox announces "Footfalls," his Lexington Th. 51st & Lex. Ave. Every Eve., 8:30.

Gigantic Music Festival
Arnold Volpe, conductor
Reserved Seats 25, 50, 75, 1.00
200 Artists.

STEEPLECHASE
THE FUNNY PLACE
SUNDAY 12:15 & 2:15 P.M.
B'way Twice Daily Burlesque & 47th St. 12:15 & 2:15 P.M.
Burlesque with Harry Stages and Harry O'Neil.

TO-NIGHT
UNDER THE MAIN TENT
at the
Hazel Daly is the heroine, Nellie Brown. Dick Rossen is the villain and Nick Conley "another bad man gone right." He was the former partner of "Fanny Charlie," known as Slippery Jones, but when he went to Plunfield to expose Charlie, he, too, found that honesty gets the titles and good. The story is by Charles Kenyon.

There is an amusing Martin Johnson picture called "Bessie the Adventuress," which features an orang outang.

latest film production, for presentation at the Park Theatre Thursday afternoon.

Frank Fay, the vaudeville star, is booked to play "Love's State Theatre" the week of September 12.

Giovanni Grasso, the Italian actor, with a dramatic company of twenty-two members, arrived on the Fabre liner "Provence" yesterday, beginning Thursday night Grasso is to open in repertory at the Park Theatre, which is the Park Theatre, under the management of Antonio Ferrara. "Fedealimento" is the opening offering.

Milton and Dolly Nobles will head a special production of John Galsworthy's "The Man of the House," which will be made in London next spring.

The cast of "True to Form," which will be presented at the Astor Theatre September 12, has been completed. It includes Harold French, Frances Carson, Cecil Yarr, Edmond Gurney, David Gifford, Andrew Lawlor, Loria Volpe, Harry Plimmer, Selma Hays, Harry Morris, Gladys Bell, Charlton A. Rivers and Edward Robson.

Marie Dore will appear shortly in a new three-act play by William J. Hurlbut, entitled "The Green Goddess," which is to be done by an undisclosed producer.

Mme. Nazimova will be the guest of honor at a reception at the Ritz-Carlton Hotel Wednesday evening in connection with a private showing of her latest production, "Camille."

George Arliss has recovered from the indisposition which prevented his playing last Friday and Saturday and will appear in "The Green Goddess" at the Booth Theatre to-night.

WINTER GARDEN 43rd St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Whirl of New York.

CENTURY 42nd St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Last of the Mohicans.

BIJOU 45th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Detour.

39th ST. THEATRE Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

ADVERTISER 42nd St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

MOROSCO 45th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

THE BAT 45th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

"An Old Dodge" TO THE THEATRE GOING PUBLIC.

Last spring I produced Gilbert Emery's play, "The Hero," intending to offer it at a series of special matinees. The reviewers were unanimous in praising it. The Sun called it "A rare treat." The Evening World said "It deserves honorable mention." The Tribune called it "Poignant and moving drama." The News hailed it as "A great play," and George Jean Nathan listed it as "Considerably above the average." These reviews, coupled with the enthusiasm of its audiences, caused me to withdraw "The Hero" and hold it for a regular evening attraction this season. When this decision was announced, The Times and The New York Herald Tribune, which is regularly trotted out to explain a sudden withdrawal from Broadway. The use of the dodge is INTERESTING AND NOTE-WORTHY IN THIS CASE BECAUSE IT IS PROBABLY TRUE. TONIGHT at the Belmont Theatre, I will again present "The Hero," with Richard Bennett, the featured member of a cast that includes Robert Ames, Alma Belwin, Fania Marinoff, Blanche Frederici and Joseph Depew.

REPUBLIC 43rd St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

GETTING GERTIE'S GARTER 43rd St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

TIMES SQ. 42nd St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

WILLIAM COURTNEY 42nd St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

HONORS ARE EVEN 42nd St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

Lola Fisher 42nd St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

HUDSON 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

THE POPPY GOD 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

PROCTORS 45th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

5th Ave. BYE-BYE 45th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

23rd St. NEAR B'WAY 45th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

58th St. NEAR 5th Ave. 45th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

25th St. PARK & LEX. 45th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

5th Ave. BYE-BYE 45th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

Stabs 6, Holds 100 Police at Bay Two Hours

Bostonian, Once Confined on Ward's Island, Employs Butcher Knife and Iron Bar on Besieging Force

Firemen Attack With Hose

Maniac Finally Is Overcome When Driven Into Corner With a Heavy Stream

BOSTON, Sept. 4.—Six persons were wounded, two seriously, by Philip Dolan, a laborer, who became violently insane to-day and held 100 policemen, firemen and civilians at bay for two hours before being subdued. He was armed with a butcher's knife and an iron bar.

Although wounded in the side by one of the sixteen bullets fired at him, and deluged with a two-inch stream

of water from a fire hose, he held a room in his home in South Boston against all comers until one of the policemen knocked him senseless with a blow on the head. He was taken to the Psychopathic Hospital, where it was said his wound was not serious.

Police Sergeant Daniel Toomey suffered a severed artery in the head from Dolan's knife and Thomas J. O'Donnell, a disabled World War veteran, was stabbed in the chest. They are expected to recover. Burton W. Mullins, a neighbor, was badly hurt when Dolan hit him on the head with a milk bottle.

Dolan has had hallucinations for years, his wife told the police. She said that he had been confined for a time on Ward's Island, New York.

When the police arrived Dolan was brandishing his knife at the head of the stairs. Shots were fired in the air and Mullins ascended to try to cajole the man into surrendering. The bottle came down on his head and he was taken to a hospital.

A platoon of firemen was called, while a crowd gathered by the shouts and shots gathered in the street. A well directed stream of water forced Dolan into a corner, where a blow from a club knocked him out.

The interior of the house was wrecked and the cellar was flooded.

PROMENADE THEATRE 63d St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

BROADHURST 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

TARZAN OF THE APES 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

COMEDY 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

HOLIDAY MATINEE TO-DAY 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

THE TRIUMPH OF X 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

MARJORIE RAMBEAU 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

"DADDY'S GONE A-HUNTING" 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

PLYMOUTH 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

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JUST MARRIED 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

LONGACRE 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

"NOBODY'S MONEY" 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

THE 1st Year 44th St. Eves. 8:30. Mat. 2:30. Sat. 2:30. Holiday Matinee To-day. The Nightcap.

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